

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MARCH 25, 1876.

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5d. Stamped.

HER MAJESTY'S OPERA, DRURY LANE.

MR MAPLESON has the honour to announce to the Nobility, Gentry, Subscribers, and the Public that for the present Season the Opera will take place at this Theatre, which will open on TUESDAY, April 25. The Prospectus will be shortly published.

Applications for boxes, stalls, &c., in the meantime can be made to Mr Bailey, at the Box-office, under the portico of the theatre, which is open daily from twelve to three; also to Messrs Chappell, Messrs Lacon & Ollier, and Mr Bubbs, New Bond Street; Messrs Keith, Prowse & Co., 48, Cheapside; Mr Hays, Royal Exchange Buildings; Cramer & Co., Regent Street; Mr Ollivier, and Mr Mitchell, Old Bond Street.

CRYSTAL PALACE.—SATURDAY CONCERT, THIS DAY. The Programme will include: Overture, *Euterpe* (C. E. Horsley); the Choral Symphony (Beethoven); Overture, *William Tell* (Rossini). Vocalists—Mdlle Johanna Levier, Miss Anna Butterworth; Mr Edward Lloyd, Signor Foli. The Crystal Palace Choir. Conductor—Mr AUGUST MAYNOR. Admission One Shilling. Stalls, 3s. 6d. and 2s. 6d. A large number of Reserved Seats at One Shilling.

ALEXANDRA PALACE.—SATURDAY AFTERNOON POPULAR CONCERT, April 1st. Production, for the first time this century, of HANDEL's great Oratorio, "SUSANNAH." Miss Anna Williams, Miss Marie Arthur, and Miss Julia Elton; Mr W. Shakespeare and Signor Foli. Increased Orchestra and Choir. Conductor—Mr H. WEIST HILL. Reserved Seats 3s. 6d., 2s. 6d., and 1s. One Shilling, or by Guinea Season Ticket.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS, ST JAMES'S HALL (the Last Concert but One), on WEDNESDAY next, at Eight o'clock. Artists—Mdlme Edith Wynne, Mrs Oggood, Mdlme Patey, Mdlme Osborne Williams, and the Sisters Badia; Mr Sims Reeves, Mr Edward Lloyd, Signor Foli, and Mr Maybrick. Pianoforte—Mr Sydney Smith. The London Vocal Union (from St Paul's), under the direction of Mr Walker. Conductors—Mr SIDNEY NAYLOR and Mr MEYER LUTZ. Stalls, 6s.; family tickets to admit four, 21s.; balcony, 3s.; area, 3s. and 2s.; gallery and orchestra, One Shilling. To be had of Austin, St James's Hall; Boosey & Co., 295, Regent Street; and of the usual Agents.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA. HAYDN's "CREATION," FRIDAY next, March 31, at 7.30, being the 144th Anniversary of the Birth of the Composer. Mdlme Blanche Cole, Mr Cummings, and Signor Foli. Organist—Mr Willing. Tickets, 3s., 6s., and 10s. 6d.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. TENTH SEASON, 1876. THE SECOND CONCERT of the Society (Fiftieth since formation) will take place on THURSDAY, 6th April. The Concerts of the Schubert Society afford an excellent opportunity for young rising Artists to appear in public. For full particulars apply to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

MR WILLEM COENEN'S CHAMBER CONCERTS OF MODERN MUSIC, at ST GEORGE'S HALL, THURSDAYS, March 30 and April 13, 1876, at Eight o'clock. Vocalists—Miss Wilhelmina Gips and Miss Sophie Ferrari. Violin—Messrs Wiener and F. Amor. Viola—Mr Zerlini. Violoncello—Mr Daubert. Clarinet—Mr Lazarus. Pianoforte—Mr Willem Coenen. Conductor—Mr J. B. ZERLINI. Programme of Second Concert will include Quartet in C minor, Op. 51, No. 1, for two violins, viola, and violoncello (Johannes Brahms); Solo, violin, Romanza, Op. 42 (Max Bruch); Trio, *Mechrenerezhungen*, Op. 132, for pianoforte, viola, and clarinet (Schumann); Solo, violoncello, Sarabande and Gavotte (D. Popper); Quartet in E flat major for pianoforte, violin, viola, and violoncello (A. C. Mackenzie). Tickets 5s., 3s., and 1s., at Chappell's, New Bond Street.

SIGNOR TITO MATTEI begs to announce that his SOIREE MUSICALE will take place on MONDAY next, March 27th (by kind permission of Mdlme Ed. Lozard), at 29, Westbourne Terrace, Hyde Park, to commence at Half-past Eight o'clock. Vocalists—Mdlle Ida Corani, Miss Alice Fairman, and the Sisters Badia; Signor Urio and Signor Caravoglia. Violin—Signor Risegari. Violoncello—Signor Pezze. Pianoforte—Signor Tito Mattei. Conductors—Signor RADIA and Herr W. GANZ. Tickets, One Guinea each. To be obtained of Signor MATTEI, 84, Abbey Road, St John's Wood.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE Nobility, Gentry, Subscribers, and the Public are most respectfully informed that the Season of 1876 will commence on TUESDAY next, March 28, on which occasion will be performed ROSSINI's Grand Opera of

"GUGLIELMO TELL."

Application for boxes, stalls, and prospectuses to be made to Mr Edward Hall, at the Box-office, under the portico of the theatre; to Mr Mitchell, Messrs Lacon & Ollier, Mr Bubbs, Messrs Chappell, Bond Street; Mr A. Hays, 4, Royal Exchange Buildings; Cramer & Co., Regent Street; and to Messrs Keith, Prowse & Co., 48, Cheapside.

MISS PURDY'S MORNING CONCERT will take place at ST GEORGE'S HALL, Langham Place, on WEDNESDAY, April 26th, at Three o'clock. Full particulars will be duly announced. Tickets 10s. 6d. and 5s.—35, Victoria Road, Kensington, W.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—SECOND SESSION, 1875-6. SIXTH MONTHLY MEETING, MONDAY, April 3rd. At 5 p.m. punctually a Paper will be read by Lord RAYLEIGH, M.A., F.R.S.: "On our Perception of the Direction of a Source of Sound." Election of Members at 4.30 p.m. CHARLES K. SALAMAN, Hon. Sec.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—SPECIAL GENERAL MEETING of Members, at 4 p.m. punctually, on MONDAY, April 3rd, to confirm and pass new laws. CHARLES K. SALAMAN, Hon. Sec.

MOORE and BURGESS MINSTREL SONGS.—All the new and beautiful Songs, Ballads, &c., sung by this distinguished company of Vocalists are now published by the Proprietors, Messrs Moore and Burgess, from whom they may be obtained by the Music-trade and the public. Permission to sing any of the Songs contained in Messrs Moore and Burgess's repertoire is always freely accorded on application to the Manager. It is not necessary to obtain a licence to sing these songs at private meetings and soirées.

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Sing me the songs that I loved long ago.
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The wild, white rose.
A boatman's life for me.
My Lily.
Sing, dearest, sing.
Many weary years ago.

Return of the Exile.
Glory or the Grave.
The Alpine Hunter.
Heavenly Voices.
Gentle Flowers.
The Buckles on her Shoes.
The Flight of the Birds.

May be ordered through any Music-seller, or obtained direct from the Publishers, St James's Hall, post free.

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THE FLIGHT OF THE BIRDS.—An entirely new and charming Ballad. Words written by HENRY S. LEIGH, Esq. Suitable for Alto, Tenor, or Soprano voices. Now being sung by the MOORE and BURGESS MINSTRELS, at ST JAMES'S HALL, with extraordinary success. Can be ordered of all Music-sellers; or obtained direct from the Manager of the Moore and Burgess Minstrels, St James's Hall.

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FREE SCHOLARSHIPS.

The "Lady Goldsmid Scholarship," for female pianists between the ages of 14 and 21 years, will be competed for on Monday, April 10th, at ten o'clock.

The "Sir Sterndale Bennett Scholarship," for a male British-born subject, in any branch of music, between the ages of 14 and 21 years, will be competed for on Wednesday, April 12th, at ten o'clock. Preliminary literary examination on Friday, April 7th, at ten o'clock.

The "Sir Francis Goldsmid Scholarship," for female pianists between the ages of 12 and 16 years, will also be competed for on April 12th, at two o'clock.

The "Parepa-Rosa Scholarship," for female vocalists between the ages of 18 and 22 years, who have never been students at the Royal Academy of Music, will be competed for on Thursday, April 13th, at ten o'clock.

The "Professors' Scholarships," for the best violinist and the best player on any other orchestral instrument, between the ages of 14 and 21 years, of either sex, will also be competed for on Thursday, April 13th, at two o'clock.

Candidates for all the Scholarships must send in their names, with certificate of birth, and a recommendation from a subscriber, member, associate, or honorary member, on or before Monday, April 3rd, after which date no names can be received.

By Order,

JOHN GILL, Secretary.

Royal Academy of Music,
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MADAME SAINTON'S VOCAL ACADEMY,
for the training of Vocalists, Professional and Amateur. The Second Term commences on MONDAY, April 24th. M^{me} SAINTON receives Candidates for admission on Tuesdays, between Three and Four o'clock, at 71, Gloucester Place, Hyde Park, where all communications relative to the Engagement of her Professional Pupils must be addressed. Prospectuses and particulars can be obtained of Mr Vert, 52, New Bond Street; and of Messrs Chappell, 50, New Bond Street, W.

"I NAVIGANTI."

MISS IRENE WARE, MR JAMES SAUVAGE, and MR GORDON GOOCH will sing, at Norwich, RANDEGGER's admired Trio, "I NAVIGANTI" (THE MARINERS), on April 5th.

"MARINELLA."

MISS ROBERTSON will sing RANDEGGER's popular Song, "MARINELLA," at the ROYAL ALBERT HALL, on April 8th.

"I NAVIGANTI."

M^{me} CLARA SUTER, MR WILFORD MORGAN, and MR LEWIS THOMAS will sing Signor RANDEGGER's popular Trio, "I NAVIGANTI" (THE MARINERS), at St James's Hall, March 31st.

"PEACEFULLY SLUMBER."

MISS ELCHO will sing RANDEGGER's Cradle Song, "PEACEFULLY SLUMBER," at Wood Green on the 27th inst.

M^{lle} JOSE SHERRINGTON begs to announce that she will return to Town on April 8th, after her Provincial Tour. Address—40, Blandford Square, Dorset Square.

M^{lle} IDA CORANI begs that all Applications respecting ENGAGEMENTS be made direct to her Agent and Business Manager, Mr W. B. HEALEY, care of DUNCAN DAVISON & Co., 244, Regent Street, W.

HERR POLONASKI (Violinist), begs to announce his Arrival in Town. Address letters respecting Concert ENGAGEMENTS and Pupils, care of Messrs SCHOTT & Co., 159, Regent Street, W.

MR F. H. CELLI, in the Provinces with Carl Rosa's Opera Company until June. All letters to be addressed to care of STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

MRS OSGOOD begs to announce that she has made arrangements to stay in England until the Spring of next year, and requests that all communications respecting ENGAGEMENTS may be addressed to 9, St Luke's Road, Westbourne Park, W.

MISS MANETTI can accept ENGAGEMENTS for Oratorio or Concerts, and requests all communications to be addressed to 11, Queen Square, Bloomsbury, W.C.

TO MUSICSELLERS.—A Young Lady as SALESWOMAN. Good Pianist; can sing. Small salary required. Good references. F. C., care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

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HERR CONCERTMEISTER HERMANN FRANKE (Pupil of Herr JOACHIM), has the honour to announce that he holds Classes for Instruction on the Violin, with the view of preparing and educating Pupils for an artistic career or otherwise. The course of teaching includes the study of the best works of all the great composers, &c. There are separate classes for Ladies and Gentlemen. The terms are as follows:

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N.B.—Herr FRANKE gives free instruction to a limited number of pupils possessing musical talent, who are without the means to pay for their lessons.

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"Mr Davison's compositions are of the highest order of merit; not alone do they show a scholarly writing, but they are instinct with melody and feeling. Such works could only proceed from a most sympathetic temperament, for the union of the verses and the music is perfect in every case. 'Sweet Village Bells' (Op. 9, No. 1) is sung by M^{me} Christine Nilsson, who has given a distinct proof of her discrimination in selecting this decidedly classical little song; 'The Lover to his Mistress' (No. 2) is a charming tenor song in D minor, worth half a hundred of the ballads which our most popular singers bring forward; and 'I have wept mine eyes tearless' (No. 3), written for tenor or high baritone, is a most tender and pathetic lament, in B minor. So admirable in every respect are these songs that they make us anxious for acquaintance with more works by the same composer, who, if he write always as well as this, should be elected to a high place amongst our representative musicians. Mr. Davison's powers as a *litterateur* are well enough known; but comparatively few are aware of his great musical gifts. Such productions as these might have passed worthily as compositions of our English Mendelssohn—Sterndale Bennett: higher praise is impossible to award."—*Sunday Times*.

COMPOSERS' RIGHTS.

(From the "Pall Mall Gazette.")

Our musical composers must be a long-suffering, as they certainly are an injured, race. They have for many years past possessed rights secured to them by Act of Parliament which they have been either unwilling or unable to enforce; and no sooner are attempts made to obtain for them their just dues than an outcry is raised on the subject, as though composers alone, of all artistic creators, ought under no circumstances to be paid for their work. The Act of Parliament, which forbids the representation of stage plays without permission from the authors, and establishes a penalty of 40s. for every unsanctioned performance, places musical in the same category as dramatic works; so that no opera, or portion of an opera, no detached song even, can be sung at a concert or any place of public entertainment without the consent of the composer. Unless some previous arrangements have been made on the subject, the singing of a simple ballad exposes the singer, or the concert-giver on whose behalf it is sung, to a charge of two pounds—the full amount of the fine, which, insufficient in the case of important dramas, is certainly a heavy figure for a mere song. Compromise, however, is possible, if with any one, with a musical composer; and practically there are few, if any, compositions for the solo voice which may not be executed in public at the rate of five shillings, apiece; while, by acquiring the right to sing a large number and variety of songs all the year round a spirited impresario may reduce the cost of each vocal performance, so far as regards the thing sung, to a very small amount indeed. The "Song of Sixpence" celebrated in nursery rhymes, is, we believe, at this moment no fiction in London concert rooms. Yet this sixpence would seem to be grudged to the unhappy composer. Complaints are being made in all quarters of the fact that the composer at last claims to be paid for the right of singing his compositions. One concert-giver who has been lately mulcted in a few shillings has ventured to maintain, in a letter to a contemporary, that when a song has once been published any one who buys a copy is at liberty to sing it. Such, before the passing of the Act already cited, was indeed the case. Formerly it seems to have happened—in days referred to by Macbeth—that "when the brains were out the man would die;" and it may have been thought that when a composer had once given his creations to the world he might fairly starve. He produced his song; and, with the printed or engraved copy, was purchased (according to the ancient view) the right of singing it. "If I buy a book," says one of the interested letter writers on this subject, "I buy, at the same time, the right of reading it." Precisely so. But if this gentleman invests sixpence in a printed play, he can scarcely imagine that he becomes thereby possessed of the privilege of representing it in public. The purchaser of a song might sing it to himself, or to a party of private friends as often as he can persuade them to listen to him. But the law on the subject prevents him from singing it in public, for gain, without the consent of the man from whose work the contemplated gain is in part, at least, to be derived.

St Augustine, when he had almost succeeded in closing his mind against artistic influences of all kinds, accused himself of still harbouring a seemingly ineradicable taste for music; so that when he attended Divine worship he found himself paying more attention to the singing than to what was being sung. This is what our concert audiences probably, and our concert-givers certainly, have been doing for many years past. Concert-givers above all, familiar with the fact that singers will sometimes receive fifty and a hundred pounds for executing one—or, at most, two—insignificant airs, yet think so little of the "thing sung" that they grudge a couple of half-crowns to the composer who has absolutely and in the fullest sense of the word created it. Lamentations and outcries on the subject of the unreasonable desire lately manifested by composers to procure payment for the right of singing their songs have reached the London papers even from the Antipodes. The cruel practice of levying so much on every performance of a popular song as the composer's share has penetrated to Australia; and a sad story has been published of a demand made upon an eminent light soprano for the crushing sum of forty shillings as penalty incurred by singing "I dreamt that I dwelt in marble halls" without permission of the composer's representative. A letter, too, has appeared in most of the musical papers from a metropolitan concert-giver, who, having, as if with a presentiment,

inserted "Sad is my soul" in the programme of his annual entertainment, discovered to his heartfelt grief that he could sing nothing on this subject, or at least under this title, without the preliminary payment of five shillings. With commendable prudence the concert-giver forwarded that sum, when he received not merely a receipt for his money, but a caution from the "Authors, Composers, and Artists' Copyright and Performing-right Protection Office" to the effect, that he was "not to print or publish in any way any of the works from *Lurline*, which opera is the property of Messrs Hutchings and Romer (and under the protection of this office), unless I could obtain that permission myself gratuitously (which, however, Messrs Hutchings and Romer granted), otherwise the charge for the same would also be five shillings." The substance and form of the caution given by the society with the long name are not perhaps very clearly reproduced. But the concert-giver admits having paid his five shillings in advance; and he also mentions that he was induced to take this precaution by having seen a day or two before an account in the *Musical Times* "of a song of Wallace's having been sung at a concert, when a fine of £2 had to be paid after its performance, the concert-giver not knowing there was any permission required."

"If this be law," exclaims the last of the numerous correspondents who have been driven into print by the extortionate disposition so suddenly and unexpectedly manifested by composers and their assigns, "the sooner it be known to the profession the better." If, indeed, the profession do not already understand that the composer possesses the same rights in connection with his works that belong to the dramatist in connection with his, it is high time that its members should consult the Act of Parliament on the subject. It happens, however, that in the musical, as in the dramatic and every other profession, contrary and directly antagonistic interests exist. Singers, managers, and those concert-givers who are concert-givers and nothing else, would, as a matter of business, prefer not to recognise the composer's indisputable rights over his own property; and, in support of their droll theory that to purchase a song is to acquire the right of singing it in public, they can at least plead the sanction of long-established custom. A very little consideration of the matter will enable any one to understand how, in connection with the public performance of songs, and, indeed, of entire operas, it has hitherto been quite usual for composers or their representatives to make no charge. They have, in the great majority of cases, been only too glad to get their works executed on any terms. It is no secret that there are at this moment ready for production several operas by English composers of eminence, while for many years past there has been no theatre in London at which there was any possibility of an English opera being produced. In this state of things a composer is not inclined to increase his chances of not being played by making payment to himself a condition of representing his work. Still less could a publisher think of charging for the right of performing an opera belonging to him, seeing that until it has been played in public no opera possesses the least commercial value. What has been said about operas applies equally to songs. So far from charging for the right of singing songs, composers, or publishers as their representatives, have hitherto been in the habit of taking special measures with the view of getting their songs sung. Indeed, to a great many vocalists the natural order of things must seem to have become inverted, when, instead of a "royalty" being offered on the sale of any ballad that a popular vocalist may condescend to take in hand, the privilege of executing such ballad in public is actually charged for.

Without reference to the private interests of composers, which many, however, will think worth considering, the advancement of music in England would certainly be aided by the general introduction of a system under which every composer would derive benefit from the performance of his songs or other compositions, as every dramatist derives benefit from the representation of his pieces. Many a concert-giver would grumble at first, as managers grumbled when they found themselves called upon to pay for every modern dramatic work included in their playbills. At present, however, managers in all parts of the country accept their liability to the Dramatic Authors' Society as a matter of course; and concert-givers would soon find it no hardship to be obliged to add to the cost of their entertainments a small fee for each piece performed. The incomes of composers would thus be increased in a fair and legitimate manner; and many a composer who is now forced by

the necessities of life rather than by natural inclination to occupy himself with tuition, might find himself enabled to devote himself exclusively to original writing. We may add, by way of memorandum, that to require payment for every piece of music, vocal or instrumental, performed in public has long been the rule in France, where "dramatic authors" and "composers of music" form but one association for enforcing the observance of authors' rights.

PAPERS PSYCHOLOGICAL: ARTISTIC.

(Continued from page 146.)

II.—ON MAN.

For the right apprehension of any branch of a subject, it is absolutely necessary, first, to mentally assimilate the bearing of the subject in its unbroken whole. Rightly to comprehend the species of Man, whose exceptional development obtains for him the rank of *genius* or *artist*, it is essential, first, to view man collectively, at his legitimate stand-point.

To determine this stand-point requires thought. Everything finite lies somewhere in the Infinite: that somewhere being determined by its relations, which are two-fold; the relationship to the one Infinite, and the many finite. To the discovery of the first relation the human mind may approximate alone by its knowledge of the second. A synthesis of finite detail is the only likeness of the Infinite within the limning power of the human mind.

No finite thing is absolute; the sole existence it can claim being its relation to other existences. Were we able to regard Man in the super-magnifying atmosphere of a higher organisation, which would bring into light the hidden thread that connects him with the Infinite, we might absolutely declare, Man is this, or that; but, in the line of reasoning we have to travel, our treading-places are borrowed ones; and our most searching scrutiny fails to discover aught in humanity that points to its being other than a bridge between one range of organisation and another.

Should it be so, Man is therefore only to be understood by reference to those organisations that he connects. If in him we really see the highest rung of one of the series of short ladders to the greater that Nature affects, joined to the lowest of the next, we must search for two keys to his mysteries. We have no support for a general and vague belief that Man is a *cul-de-sac*, closing the animal order: that between him and a higher order of manifested life there is an immeasurable gulf; for the only safe support to any theory is that of general experience, and a general experience of Nature simply serves to show that she never leaps. . . . she dissolves, disseminates, and evolves. She prepares, gradually and carefully; and though her next step may be unknown to us, we may safely promise ourselves, that she will not be able to hide from us her proximate preparation for it. Whether in the case of Man we shall be able to see the drift of that preparation, is another matter.

Had we been able to see our globe when the liquid mass first assumed either its granite casing or any of the subsequent chemical formations that were the preparing platform for the coming life-performances, unless we had had experience, we should not have guessed the sequel. Now we should know that in all probability the next deposit would bring us the first gradations of Separated Force, or Life. All that we know of this Force is, that it obtains an entity apart from other Forces by its unity with matter-conglomerations, the bulk of which remain when it is withdrawn from them. How it is possessed by these organisations, how it operates upon them, we do not know, because that lies in its own power, and all that we know of Force is its power in relation to Matter, not its power in itself.

Thus, as we cannot ascertain its reality, our observations must be confined to the organisations it inhabits. That the relative constructions of these organisations determine the range of expressions at the command of the Separated Force, is proved by the fact, that the more complicated the organism the higher the appearances of the Force; and this is also a great support to the hypothesis advanced by Professor Müller (of Berlin), that the Force is much the same in all organisations; its seeming inferiority in the plant being due to the limitation of the vegetable organism.

Should this in reality be so, it would point to the idea that the Force we call Life has to be gradually brought to bear on the trammels

of an elaborate material organisation; that at first Consciousness and Volition are too weighty a burden; that so-called 'still' organic life has to become a habitude before animal activity may be assumed.

Between the vegetable and the animal world lies a debatable region unappropriated with certainty by either; a border land we find not only between the kingdoms, but between the varieties of the kingdoms; and the absence of which, between the higher animals and Man, would be a support to the theory, that it is in Man that the animal is merged into the germ of a higher being.

What then would this germ be?

Beginnings and ends are, like time and space, so much the imperfect notions consequent upon the construction of the mind-machine, that we should rather look for divergences of evolution to find a clue, than for an actual so-called beginning or end. To find what special organism exists in Man that is most likely to be continued in a future being, we should compare him with the lowest animals, to see what it was Nature was preparing for in their construction.

In the first stage we find animals resembling vegetables in form, with the mere suspicion of a nervous system, and nought of skeleton or head. Now the skeleton and head would appear to be the pregnant portion of the animal. Far on in the graduated series of animal provinces and classes we first meet with the spine and skull, forming together a bony cage built for the protection of the psychical organ of Man, the cerebro-spinal system. This, in the higher animals containing but signs of a rudimentary brain, is in Man the machine adapted to that one peculiar power which stamps him, though animal, a rudimentary higher being—and this power is the *recognition of the Infinite*.

By this recognition of the Infinite, man is proved a member of the universe; because, were the power not a universal power, it could not rise to universal thought. Means are frequently the disclosure of their ends.

In this we arrive at the highest attribute of a creature recognisable by our limited powers, therefore to us it is Nature's culminating point in creation. Glancing back, we see the mineral world called into being as a support for vegetation, vegetation preparing the way for animal life, and animal organisation acting as the pulp of which the nervous system, or system of consciousness and thought, is the kernel. Forward, we cannot glance, except by hypothesis. We are in the position that men would have been had the earth's rotation never disclosed the sun, had they never seen but its effect in various degrees of light. By these, could they have divined the cause of those appearances? The true hypothesis would at least have demanded as brilliant a genius in its origination as that called for to suggest why, and for what, is All Here; and what That is for which human nature, with the anomalies that prove its imperfect development, is a preparation.

Man's great difficulty in self-comprehension does not lie in the interpretation of the physical laws which prompt him to the same actions for self-preservation, etc., that he sees in the brutes, but in those self-conscious inner sensations which respond to the impressions excited in what he calls *himself*; those which are the causes of all actions not prompted by animal automatism, those which share with the animal automatism in exciting what is termed the Will (the power of the Separated Force to separate action).

The self-conscious sensations, the ideas, mental passions, and emotions, seem so incontestably within the Self, or Ego, that the accepted view of the generality of mankind is that they are part of the Ego—of that Force, the withdrawal of which from contact with the material organisation, produces the phenomenon we call Death. But the view of a subject being generally accepted is no support of its truth. Such remarkable disclosures come to light by renewed experiments upon the brain and nervous system, that we feel that until still more of the dawning light of science has been thrown upon the dark recesses of the human frame, our safety is in non-acceptance of any belief whatsoever.

At present science seems to point to something akin to this view of the ideas, passions, and emotions:

That the human brain and nervous system (the cerebro-spinal system of Man) is an exquisite machine, acted upon by a Separated Force; that the impressions made upon this system when in the active state induced by contact with that Force cause the condition called Consciousness; their repetition and combination producing

those modifications and phases of consciousness which we term Passions and Emotions.

According to this, consciousness and feeling belong about as much to the Ego as does the quality of heat to the fire. It is a state produced by the action of the Ego, or Force, not part of the Ego itself; and is entirely subject to the physical mechanism and the impressions made by the Non-Ego, or all that is not the Separated Force.

A glance at the nervous system will support this theory. The "nervous system" is a complicated net of channels for what is at present but a hypothetical fluid, termed the "nervous force," (the likeness of whose action to electricity has led to the supposition that they resemble each other) of which the brain is not only the central reservoir, but the laboratory. Besides this central reservoir, there are lesser ones (upon which the lower degrees of nerve-influence are dependent), that spring up bulbously amid the intricacies of the nerve-net, in themselves little more than knots or bundles of the nerve-fibres. Hither do these ganglia impressions from the exterior world travel through the nerves called *afferent* or *excitor*, and from hence are conveyed to the animal organisation the stimuli to action through those other nerves, varying slightly in structure, called *efferent* or *motor*. This action to the centre, the change produced in that centre by the reaction between the nerve-substance acted upon, and the blood supply (which has been likened by physiologists to that produced by the exciting liquid and combination of metals in the galvanic battery,) and the stimulus back to the part of the frame involved in the impression, constitutes that which is called the *nervous circle*; and is as open to the use of the external world as the target is to the marksman. All impressions upon every sense, those of which we are conscious, and those we do not perceive, become impressions by this method; and it is the fact of his nervous system belonging equally to the Non-Ego and himself, or the Ego, which would place Man in the light of a victim were he responsible for the states occasioned by the access to him of the external world through that possession which is not absolutely his, but in which he holds but a partnership.

That which we term Consciousness—that which is produced by the action and reaction of the Force (or Ego), the Non-Ego (all that is not the Ego), and the organisation which is their mutual interpreter, may be divided into two; the *automatic* and the *volitional* consciousness. The former, which comprises all the natural mechanism of the animal, lies, so to speak, *outside* the Ego, at the mercy of the Non-Ego. We cannot help hearing, feeling, or, to a certain extent, seeing, nor can we prevent these senses telegraphing messages through the afferent nerves and ganglia to the brain, the organ of *volitional* consciousness. But thought is our own. All that is not animal is our own, is within the control of the actuating Force. Sight, sounds, touches may be forced upon us, and may arouse ideas in the organ of thought, but beyond that they are powerless; they have entered a kingdom where the Will is autocrat, where nought unpermitted may proceed.

Emotions and Ideas might be classified thus:

An emotion is a sensational state not generally produced by a simple impression, but by an impression upon the remains of former impressions. The consciousness of the young human being appears to develop according to the number of sense-impressions variously received. We learn by the records of experience that by some process, at present unknown to us, every impression made upon a nervous centre remains, or is recorded, and influences all consequent states excited by similar impressions. An impression would, therefore, produce emotion equal in power to the layer of impression-remains to which the new impression would be added; and an emotion is, by this mode of reasoning, a mere mechanical effect of the nervous organisation.

Ideas differ from emotions thus: an impression may arouse a sensation without appealing to the consciousness of the Ego, and thereby set in train the emotion-producing mechanism; an idea is in general the consequence of an emotion (or sensation of the consciousness). The sensation called into being by the action of the impression upon the nerve-centre with the consequent physical changes between the nerve-centres and the blood, acts again upon the higher nerve-centres of the brain, as it were assuming the office in regard to the brain that is held towards itself by the Non-Ego, or external world. The sensation telegraphs to its particular centre, and the reply or consequence is an Idea, or the action, voluntary or involuntary, of the cerebral organs of thought.

After this point has been reached, of the action of the complicated and extraordinary machinery which lies between each Separated Force and everything else, nothing more takes place without the action of the Will. The consequence of this sequence of impression and idea is frequently that the Idea takes up the thread, and either starts a fresh action upon some part of the organisation, or begins to "spin" fresh ideas from its own centre; but whatever it may do, from this point nothing is done except in strict accordance with the Will.

Therefore the nervous system of Man belongs to the Non-Ego, we may even say is an *organ* of the Non-Ego, up to a certain point, the idea excited by the impressions made by the Non-Ego. Beyond this, it has only the power permitted it by the Force, to which that strange power the Will, seems more nearly related than aught else within our ken. Here commences what is termed "responsibility," and after this the subject assumes an increased importance, it being worthy of the most earnest study of all thoughtful minds as to how far the Will can regulate the machinery, involved, as it is at its very best, with those outlying nerve-organs over which it has no control.

The effect of this mechanism on the Body is essentially detractory. Physiologists tell us that every nerve-action involving the blood detracts from that blood, while the action at the same time causes a loss of *nerve-substance* which has to be re-created by the blood. Thus the blood has two perpetual claimants for its most valuable constituents, whose demands are so mutually related that, instead of being balanced, the more required by the one, the more is demanded by the other.

In the consideration of all these processes, our comprehension of the reality is retarded by the failure of the mind to move at the ratio of its subject, or to take in more than one branch at a time. The movement of the above-mentioned impressions is so rapid, and the results, with their multiplications, take place with such more than electric speed, that perhaps thousands may come, be translated, and continue or return, in the space of a second.

The conclusions to be drawn from this sketch of the nervous mechanism, with its application to the artistic temperament, will be considered in our next paper.

FLAMINGO.

(To be continued.)

Grey were the heavens—fast fell the snow,
Shrouding the red of the western glow,
And swift feet passing in storm and gloom
Sought but for shelter that wintry morn.

A little child gazing, awed and pale,
Out at that white swift-falling rain,
Spoke out the fancies it left in his brain,
It left in his brain.

"Mother! the Heavens are dark and dim,
There shines no light from the streets within,
And the Angels who came to Earth to-day,
Have nothing to guide them back that way.

"So now they are flying the wide world through;
They cannot rest like I or you;
And their wings are weary, their pinions weak,
For none can show them the way they seek.

"And while they wander to and fro,
The cold air chills them, the fierce winds blow,
And out from their wings to the world below
The feathers are falling—you call it Snow!"

The mother listens with tender smiles,
For the strange fancy her heart beguiles;
Yet her eyes grow dim with a rush of tears,
And her heart is aching with sudden fears.

A year has come—a year has gone;
At that self-same window she stands alone,
And, watching the fall of the noiseless snow,
She thinks of the Angels who come and go,
For her darling is now an Angel too.

An Angel too!

"RITA."

From the latest news about Mme Christine Nilsson, we are given to understand that from Florence she went to Rome, and, after a brief sojourn in the Holy City, left for Naples.

GOSSEC AND PHILIDOR.*

(Continued from Page 206.)

It was in successive fragments that the piece reached the Brussels managers. At the end of December, it was not yet complete. Nothing could be done. Growing impatient, the managers made inquiries on the subject. Le Fœl de Méricourt, a dramatic author, and editor of the *Nouveau Spectateur*, found out for them the reason of a delay, previously unintelligible. Having been paid, at the Abbé Nicoli's, the amount due to the composers, Pleinchesne, suffering from a disease very frequent among Parisian authors at that time, had forgotten all about it. According to De Méricourt, Gossec complained of having received nothing, not even a letter, and sent a message begging Vitzthum to distinguish his music from Botson's (27th December, 1774).

Méricourt's letter was a revelation for Vitzthum. He wrote at once to Gossec and Philidor, offering them his excuses, and denouncing the want of good faith on the part of Pleinchesne (5th January, 1775). He requested Gossec to urge Philidor to finish the overture; and, after the first performance, wrote to the former complimenting him, "as well as M. Philidor, on the music, which I thought charming." In his reply, Philidor spoke to his correspondent about a new piece, of which he had composed the music, and which was entitled: *Les Rhémois; ou Les feintes Infidélités*.

"If," he says, "the first performance goes off as I hope, I will forward you a score immediately, on the conditions settled between M. Compain and myself. I have great hopes of the piece, the libretto being calculated to make you cry with laughing, and written by a good hand; that is to say, by Sedaine. It will give no trouble, either for the scenery or the supers; for there are only six parts in all, and one part is pretty nearly as good as the other. I again thank you for the care and trouble you have been kind enough to take for my works and my reputation." (13th January, 1775.)†

The answer sent by Gossec was more interesting. He informed Vitzthum that he had, it was true, given up his share of the money, which he intended to have handed over to Pleinchesne, who strongly protested he would not accept it, but that certain circumstances then compelled him to take it. He concluded by informing Vitzthum which were the pieces of *Berthe* that he had set to music, namely:—

1. The ariette of Act I., Scene i.:
"Dans la prière
Chaque matin."
 2. The arietta of the same Act, Scene vi.:
"Onc des yeux on n'a vu
Aucune fille."
 3. The air of Act II., Scene iii.:
"Brillante aurore d'un beau jour
Fleurs de lys, perle d'amour."
- The libretto originally had, so Gossec assures us: "luisante aurore."
4. The arietta of the same Act, Scene v.:
"Que j'admire
Le délire."

* Unpublished Details respecting their Works. Communicated to the Academy Royal of Belgium, by M. Ch. Piot, correspondent of the Literary Class.

† In a letter written between the 21st and 30th March, 1775, by Le Fœl de Méricourt to Vitzthum, we read: "*Les Rhémois* has just been given, under the name of *Les Femmes vengées*, at the Italiens. I had the honour, sir, of speaking to you about it; but it has had a greater success than I fancied it would, and its success cannot be temporary. There is not on the stage a merrier or more genuinely comic piece. Everyone, even the persons who do not like M. Philidor, considers it a masterly production, and that there exists no music more singable. I wish he had sent it you. But he felt hurt at not receiving the 13 louis due to him. He starts to-morrow for England, where he will remain from five to six months, and on his return will have the work engraved. I told him I would write to you, and he empowered me to have it copied for you on these conditions:—

| | | | | |
|-------------------------|-----|-----|-----|------------|
| For the copy, 2 louis | ... | ... | ... | 48 livres. |
| For the price agreed on | ... | ... | ... | 240 " |
| And 13 louis owing him | ... | ... | ... | 221 " |

509 livres.

The piece plays one hour and a half. Drop me a line, and I will give M. Philidor what is necessary."

5. The arietta of the same Act, Scene i.:

"Fils de Vénus, j'éprouve ta puissance;
Tous les mortels sont faits
Pour être tes sujets."

6. The chorus of Act III., Scene i.:

"Nous n'avons qu'une âme,
Qu'une même flamme."

The other pieces, he says in his letter of the 9th January, 1775, do not belong to him. They were composed either by Philidor or Botson.

"I recognised," wrote Vitzthum in his reply, "your pieces and M. Philidor's, as a *connoisseur* recognises two pictures, which, though equally good, are by different masters. I have the honour to thank you both most sincerely."*

These letters are valuable. They render us acquainted with a large number of unpublished details concerning the works and the lives of Gossec and of Philidor. They make us regret that it is impossible to study the score of *Berthe*, which might, perhaps, enable us to distinguish Philidor's style from Botson's, and point out the pieces respectively due to the inspiration of each of the two.

Despite the absence of the overture, the piece was played for the first time at the Brussels Theatre on the 18th January, 1775,† the day after the public rejoicings to celebrate the inauguration of the statue erected in honour of Prince Charles.

"The whole of the music," said Vitzthum to Gossec, "was thought charming; and the piece would have achieved a thorough success if the public had been as well pleased with the book, which they thought rather cold. But I form no bad augury from that, because the operas which now please most are precisely those which were the least cordially received at first. Besides, a first performance is scarcely more than a grand rehearsal. It is impossible to be better satisfied with the musical numbers of which you are the author. They were heartily welcomed by the public, as were those by Philidor. In the whole piece, there was not one which was not applauded."‡

Two remarkable artists, favourites of the public and of the aristocracy, contributed singularly to the success of the piece. They were: Compain, charged with the part of Rainfroi, and Mlle Angélique, charged with that of Berthe. The lady, styled in one of Compain's letters "the beautiful Angélique," was exceedingly popular, though engaged only a short time previously. Compain had first seen her at the Italiens, Paris, whither she was accompanied by the Prince de Ligne, the most gallant nobleman of his day, and by M. de Marbais. Compain began by paying court to the Prince. He then called upon the lady.

"I found there," he says, "the chevalier Gluck, who promised he would let us have his *Orfeo*. I am to dine with him to-day, and shall not fail to remind him of his promise."§

After a few performances of *Berthe*, there arose the question of paying the money which was due to the composers, and which had remained in the possession of Pleinchesne. At last, the latter refunded. Gossec acknowledged receiving his share, and Mdlme

* Letter of the 24th January, 1775.

† Letter of the 24th January, 1775, from M. Vitzthum to Gossec.

‡ Ibid.

§ Letter of Compain to Franck of the 5th March, 1774. Angélique was the daughter of Jean Nicias Servandoni d'Hametaire, who was born at Grenoble, and died at Brussels in 1780. He was the author of *L'Art du Comédien*. His three daughters, Eugénie, Angélique, and—, were known in Brussels under the name of the Three Graces. It was Eugénie to whom the Prince de Ligne addressed his *Lettres sur les Spectacles*, printed in 1774, and of which he said: "They are not love letters, my dear Eugénie. Love has no printer. He prints himself" (*il s'imprime lui-même*) "wherever he can." The following is what he says of Angélique: "Your charming sister is the ornament of the theatre. Her enchanting tones, her method at present, and her taste secure for her a most brilliant reputation. Even her negligence is graceful; and, with her modest and eminently lady-like air, she suggests damaging comparisons with those actresses who act, sing, and chew everything, who come forward with the cadence in grand opera, who fling about their arms on all occasions, and who seem to sing only for the pit. Angélique's sorrow renders her, if possible, more beautiful. I like her as much, when she is lost in grief as Louise, as when she is so gay and malicious, without aught that is unbecoming, as Columbine, &c. (*Lettres à Eugénie*, p. 149 et seq.) See also, in the *Annuaire Dramatique* for 1840, the article entitled: *Etablissement du Spectacle français à Bruxelles*, p. 37.

Philidor, a singer at the Sacred Concerts, did as much for her husband, who was absent in England.

The payment of the money put an end to the correspondence of the Brussels managers with Gossec and Philidor. Vitzthum decided that, for the future, he would produce only pieces previously performed in Paris. Gossec wrote him another letter, however, recommending some French artists.

We here append, as documentary evidence, the letters from Gossec, Philidor, and Vitzthum, respectively:—

Philidor to Compain.

"I send you, sir, the two comic operas, *Le Bon Fils* and *L'Huttre et les Plaideurs*. They are my own original copies which I forward. They are correct, though a little dirty. But I prefer keeping myself the copies made by my copyist, for I shall thus have plenty of time to correct them. I have sent with the music the two pieces printed, with notes requisite for the performance.

"As for the pleasure of having you to dinner, choose a day when you are free; give me a day's notice, and the day that will suit you, will do for me. I have the honour to be, &c.,

"Wednesday, 9th March, 1774."

"AD. * PHILIDOR.

Philidor to Compain.

"Sir,—I shall have the honour of expecting you to dine with me next Wednesday, as that is the day which suits you. We will talk about the price you offer me for the changes in *Ernelinde*. I cannot take five louis. It will cost me some twenty crowns for the copyist alone, and I shall have to devote a day to marking exactly the references to the old score. I will do whatever you wish, but I reckon upon your equity.—I have the honour, &c.,

"This 13th March, 1774."

"AD. PHILIDOR.

Compain to Franck.

"Sir,—I transmitted yesterday to the Abbé Nicoli *Ernelinde* and *Acajou*, with a second copy of *Ernelinde*, from which it will be necessary for M. Vitzthum to have all the notes transcribed from the copy delivered me by M. Philidor. . . . I gave M. Philidor ten louis. I thought I ought not to haggle with him about a louis or so more or less. I have not received from M. Gossec an answer to the letter I wrote, requesting him to procure us the manuscript score of *Sabinus* and *Le Périgourdin*. I shall call at his house to-morrow, or will write to him if I do not see him. I did not find M. Grétry at home yesterday. I shall call again this morning, and write if I do not find him, for I should very much like to bring away with me *La Rosière*.

"I dined yesterday at M. Philidor's with M. Bianchi, an Italian, and a celebrated musical composer. He promised he would give us gratuitously the music he has written for *Les Sabots*; he would like, however, to see the piece performed, and would wish it to be about a fortnight or three weeks after Easter. I told him that directly he had sent it to M. Vitzthum, it would be given out; and that when the actors were pretty well up in it, he should be informed of the fact. He asks for no remuneration beyond his travelling expenses. These are no great object. For my part, I will board and lodge him during his stay. M. Philidor will come to hear the first performance of his *Ernelinde*, and has begged me to let him know when it will be brought out. He is coming to-morrow with M. Pleinchesne, to read me the piece which I mentioned to you, sir, and which he proposes to set to music for the Prince's gala. I do not flatter myself with having made a very profitable journey.—Yours, &c.,

"Paris, this 27th June, 1774."

"COMPAIN DESPIERRIERES.

Philidor to Vitzthum.

"Sir,—I am most deeply sensible of, and grateful for, the expressions of esteem and friendship with which you are kind enough to honour me. I will set about *Berthe*, as it seems the book is considered worthy of being performed on your stage.

"I will do my best, in order that my work may afford you some little satisfaction. You will do me, sir, a very great pleasure, if you will be good enough to take upon yourself the dances, since you know better than I do the artists under your orders, and perhaps this kind of music also. May I beg you to remember me to M. Compain, and to believe me, with the highest esteem, your very humble and very obedient servant,

"AD. PHILIDOR."

(To be continued).

* These two letters thus combined signified André Danican, from the writer's real name, that of Philidor being assumed. See, in the *Chronique Musicale*, beginning at the month of June, 1874, M. Arthur Pougin's excellent essay upon the Philidors.—(Note of the *Guide Musicale*.)

CRYSTAL PALACE CONCERTS.

On Saturday Herr Joachim charmed his audience with one of the finest performances he has ever given of his admirable Hungarian Concerto. Every new hearing of this work impresses us more strongly with the belief that it stands nearer to the great violin concertos of Beethoven and Mendelssohn than any other composition of its class. Were it not for its occasional almost bewildering difficulties and its unusual length, it would in all likelihood be as much sought after by violin players as either of its precursors. The character imparted to its various themes by their happy reflection of the style of Hungarian popular melody forms of itself an abiding attraction, while the elaborate development of each successive movement shows how earnestly Herr Joachim must have considered his work before committing the notes to paper. The orchestral accompaniments, not less characteristic than the passages for the leading instrument, are masterly from beginning to end, and seem indispensable to the meaning and expression of the whole. How Herr Joachim can handle the orchestra it is scarcely requisite to say. Of this he has given many proofs—none, perhaps, more convincing than his scoring of Schubert's grand pianoforte duet in C major, produced but recently at the Crystal Palace, the day on which he executed, in his own familiar way, the incomparable concerto of Beethoven. In his arrangement of Schubert's duet he has caught the true spirit of the master, while in the orchestral adjuncts to the Hungarian Concerto he is equally happy in another and very different style. Herr Joachim himself could hardly have desired to hear the accompaniments given with more delicacy, unerring accuracy, or a more unanimous wish to bring out all the significance they are intended to convey, than by the splendid band of instrumentalists which Mr August Manns directs with such ability and watchful care. The entire performance was beyond reproach. How it was received may be readily imagined. About "recalls" to the platform, &c., it is needless to refer in speaking of such an artist as Joseph Joachim. Later in the programme Herr Joachim played the *adagio* from Spohr's ninth concerto, for which he appears to entertain a special predilection. The symphony at this concert was Schubert's "No. 8"—the, to art's deep loss, unfinished one—in B minor, for the recovery of which we are indebted to Mr George Grove, still, happily, "G.," annotator of the programmes; and for its first introduction to Mr Manns and the directors of the Crystal Palace. The oftener it is heard the more it is liked, the more it appeals to general sympathy; and this was confirmed by the hearty reception awarded to it on the present occasion. The first piece in the selection was the ever-welcome overture to Mozart's *Figaro*—taken, as always, a shade too fast. Some spirited ballet music, including a "Wedding March," from Herr Anton Rubinstein's opera, *Feramos*, brought the whole to an end. The singers were Miss Annie Butterworth, a highly-promising young student at the Royal Academy of Music (a pupil, we believe, of Signor Randegger); and Miss Thekla Friedländer. To the former was allotted Dr Ferdinand Hiller's impressive prayer, "Lord, whom my inmost soul adoreth" (scored for the orchestra by Mr. Eaton Fanning, also of the Royal Academy), as well as a graceful song, "Peacefully slumber," by her instructor, who accompanied her himself. The latter gave the recitative and air from the second act of *Guillaume Tell*, which she sang in German, besides being set down for *Lieder*, by Schubert and Schumann. Both were much applauded.

At the next concert we are promised, among other things, Beethoven's Choral Symphony, and the late regretted Charles Edward Horsley's overture to the *Merry Wives of Windsor*.—*The Times*.

(To the Editor of the "Musical World.")

DEAR MR EDITOR,—An amateur of music assures me he lately read an advertisement in a morning journal relative to a competition for the best operetta, in the *genre* Offenbach. Do you or any of your readers know anything about it? Is the advertiser a music publisher; a director of a theatre; one of the committee for the propagation of good music; or is he simply a "mystic"?—I remain, dear Sir, yours truly,

PROF. M. B.

MONDAY POPULAR CONCERTS.

ST JAMES'S HALL.

EIGHTEENTH SEASON, 1875-76.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTY-FIFTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, MARCH 27, 1876.

To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

- QUINTET, in G minor, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI... *Mozart.*
 SONGS, { "Lieblingsplätzchen" ... *Mendelssohn.*
 { "Lotus Blume" ... *Schumann.*
 Mdlle THEKLA FRIEDLANDER.
 SONATA, in C major, Op. 53, dedicated to Count Waldstein, for pianoforte alone—Madame SCHUMANN ... *Beethoven.*

PART II.

- PRELUDE, LOURE, MINUETS, and GAVOTTE, in E major, for violin alone—Herr JOACHIM ... *Bach.*
 SONGS, { "Willst du dein Herz mir schenken" ... *Bach.*
 { "Liebestreu" ... *Brahms.*
 Mdlle THEKLA FRIEDLANDER.
 QUARTET, in D minor, Op. 76, No. 2, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI ... *Haydn.*
 Conductor ... *Mr ZERBINI.*

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, MARCH 25, 1876.

To commence at Three o'clock.

PROGRAMME.

- QUINTET, in G major, Op. 33, No. 2, for two violins, two violas, and violoncello—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI ... *Spohr.*
 SONG, "Pur dicesti"—Miss CATHERINE PENNA ... *Lotti.*
 KREISLERIANA, Nos. 2, 5, 4, and 8, for pianoforte alone—Madame SCHUMANN ... *Schumann.*
 SONG, "Winterlied"—Miss CATHERINE PENNA ... *Mendelssohn.*
 QUINTET, in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello—Mdlle SCHUMANN, MM. JOACHIM, L. RIES, STRAUS, and PIATTI ... *Schumann.*
 Conductor ... *Sir JULIUS BENEDICT.*

DEATHS.

On Friday morning, March 17th, DESMOND SULLIVAN DAVISON RYAN, the beloved infant son and only child of DESMOND LUMLEY RYAN, aged ten months.

On the 21st March, at Mentone, J. KERR GEDGE, Gentleman of Her Majesty's Chapel Royal, and Assistant Vicar-Choral of St Paul's Cathedral, deeply regretted. Friends please accept this intimation.

NOTICE.

In another page will be found a photographic fac-simile letter from HECTOR BERLIOZ.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 25, 1876.

Letters from Noted Characters.

No. 3.

FROM SHIRLEY BROOKS.

11, King's Bench Walk, Temple, Oct. 1, 1858.

MY DEAR J. W. D.,—

"Music is an exquisite accomplishment and beautiful art; but the frantic admiration felt by some people for its professors seems to me the evidence of a mind more deeply immersed than usual in *matter*. At any rate, those who so rapturously appreciate pretty sounds are generally little capable of understanding the value of words; and, as speech affords the chief element in the definition of our species, I may be permitted to place merely 'musical people' on the extreme verge of humanity, towards the frontiers of *** I know that in so saying I expose myself to all manner of sneers and witty retorts.—'The man that has no music,' &c. But I have all political philosophers and stern moralists on my side. Observe in private life, whenever you meet an individual whose occupation or chief pleasure is music; who talks much of Broadwood; who pesters you with his opinion that Beethoven and Shakspeare are on the same level; who produces a Jew's harp, or any other instrument, and proposes a little rational amusement; be sure he will take an opportunity of telling you that he does not care about politics,—that is to say, is indifferent to the general interests of humanity. It is my private conviction that every man in a free country who tells you that he doesn't care about politics makes a profession of dishonesty, because he profits by the advantages without sharing the fatigues of freedom. But this is not the thesis I would now maintain. I speak especially of Italy, and must attribute a considerable amount of its misfortunes and degradation to the prevalence of catgut and squalling. If musical individuals don't care about politics, no more do musical nations."—*Sub-Alpine Kingdom.*

Passing from this slight expression of sentiment, in which I doubt not you will thoroughly concur, and not think of making it, with the remainder thereof (enclosed), a theme for the Mewsical Whirled next week, I write to say that your wishes shall be religiously attended to. I feel very strongly the importance of letting each writer in each division be the responsible minister, with his own portfolio to see to.

There are some books waiting your return, among them one which I have annexed for a littly lady friend, though it is valueless in itself, and more valueless from its editing, being called "Songs without Words," in a green kiver.

Yes, write to Mark. Assuredly it is hard that the glory should be given to another. I suppose he will have one answer to make, and that is that having gone upon the knees of his heart to ask the Nameless for information, and being unable to obtain the same, and the writer not being like "They 4," and having no eyes before and behind, erred in the blackness of darkness.

I wonder whether you will get this letter. By Jove! I wout write me on any private matters write to chambers, as I let the Sub. Ed. open any business letters. I have been at Crawley, Sussex, doing No. 8 of the G. N., as Bentley calls it. Mark Lemon lives there, and is the king of the village. *Semper tuus, S. BROOKS.*

*To J. W. Davison, Esq., Sussex Hotel,
Tunbridge Wells.*

MADRAS (Feb. 12).—A correspondent writes us that Miss Alice May's Opera company opened here, on Monday last, with *Maritana*, and met with a cordial reception (that is, for India). The company remain for four or five weeks, after which they return to Bombay, to conclude their tour in India.

SACRED HARMONIC SOCIETY.—Haydn's oratorio, *The Creation*, is the work selected for performance on Friday next, the occasion being the 144th anniversary of the composer's birth. The vocalists are Mdlle Blanche Cole, Mr Cummings, and Signor Foli. Sir Michael Costa will conduct.

Mon cher Davison
Je me joins à mon ami
Alexandre pour te recommander
M^{me} Carvalho qui se recommande
assez par son talent. Mais songe
que c'est en montant au
théâtre lyrique les chefs d'œuvre
des grands maîtres que son
merci a succombé. Il est donc
pour tous les deux ce que
tu es toujours disposé à
faire pour les vrais soutiens
de l'art musical.

Ton dévoué

M. Berlioz

CONCERTS VARIOUS.

AMATEUR PHILHARMONIC SOCIETY.—The first concert of the season took place at the Assembly Rooms, St John's Wood, on Thursday, March 16th, when Mendelssohn's *Elijah* was given. The principal vocalists were Miss Matilda Scott (Mrs Paine), Miss Griffiths, Mr J. Williams, and Signor Adelman; the second quartet being ably sustained by Misses Cross and Smith, and Messrs Nosotti and Tucker. The singing of Miss Scott was in every respect excellent, and Signor Adelman was thoroughly efficient in the music of the Prophet. The other solo parts were effectively filled by Miss Griffiths and Mr J. Williams. All the choral music was exceedingly well rendered, especially the magnificent chain of Baal choruses, "Thanks be to God" and "He watching over Israel." The accompaniments were played with great precision by an excellent band. Mr John Beavan presided at the pianoforte with much ability. The performance altogether reflects the highest credit on the conductor, Mr William Beavan.

MRS J. HOLMAN-ANDREWS' soiree musicale d'invitation took place at the Beethoven Rooms, on Monday evening, February 28th, assisted by Mr F. H. Cave, Miss E. Holman-Andrews, Madame Cave-Ashton, Miss G. Shury, Mr R. Holman-Andrews, Mr Woodward, Mr Huthwaite, and Mr Lindsay Sloper. Miss Edith Holman-Andrews made quite a "hit" in Madame Cave-Ashton's song, "A sigh for youth" (accompanied by the composer), and was called upon to repeat it; but she gave Blumenthal's "True Love" instead. Mrs F. H. Cave was encored in "It was a dream" (Cowen); and several part-songs were well given by Mrs Andrews' choir. Mr Lindsay Sloper's refined playing of a nocturne by Chopin and a charming "galop" of his own composition was greatly admired. We must not omit to mention that Miss Constance Andrews accompanied a *Te Deum* by Andreas Romberg with excellent effect, and that Mr Rutt was an efficient conductor. Mrs Holman-Andrews added her well-known ability in making the most of a small amateur choir, which has been evidently carefully trained; and the *soiree* was altogether highly enjoyed.

PROVINCIAL.

BRIGHTON.—Mdm Auguste Roche (a contralto) has been the vocalist during the week at the Aquarium concerts, and was very successful in the several popular songs of the day. Her singing of Mariani's song, "L'Ultimo Pensiero," was most artistic and impressive.

MALVERN.—The concert given on Thursday evening, March 16th, by the members of Mr. Haynes's Motet and Madrigal Choir was a decided success. The programme consisted of a selection from *Judas Maccabeus*. Madame Thaddeus Wells sang in her most finished style; Mrs Haynes joined her in two duets, and her co-operation was highly appreciated. Mr Milward and Mr Dyson lent valuable assistance. The choruses were well given. The next concert by the Choir is announced to be given in May, when *Robin Hood* will be the *pièce de resistance*. J. G. B.

EDINBURGH.—ORGAN PERFORMANCE.—A recital was given on Wednesday afternoon, March 15, by Professor Oakeley, on the organ in the University music class-room, with the following programme:—Overture (*Samson*), Handel; Canzonetta, "Star vicino al idol mio," Salvator Rosa; Andante and minuetto e trio, Symphony in E flat, No. 47, Op. 543, Mozart; Aria, "Tardi s'avvedi" (*Clotenza di Tito*), Mozart; Vintage Chorus (*Loreley*), Mendelssohn; Chorus, "Regna il terror" (*Tancredi*), Rossini; Lied, for pianoforte, A. Esain; Barcarolle (*Masaniello*), Auber; Part-songs, "Parting," and "Summertide," H. S. Oakeley; March, "Edinburgh," H. S. Oakeley. All the pieces were very warmly received, more especially the choruses from *Loreley* and *Tancredi*, which the audience would fain have had repeated.

OXFORD.—Handel's oratorio *Jephtha* was successfully given by the Philharmonic Society, on Thursday last, at the Corn Exchange, the spacious building being crowded to the doors. The local papers speak in the highest manner of Mr Wilford Morgan's singing of the music allotted to *Jephtha*. The *Times* says:—"Mr Wilford Morgan delighted the audience with his fine interpretation of the numerous tenor solos, and surpassed himself in the well-known air, 'Waft her angels' (encored)." The *Chronicle* remarks that "'Waft her angels' was given by Mr Morgan in really splendid style. He was loudly encored." And *The Journal* says: "Among the most successful pieces were 'Deeper and deeper still' and 'Waft her angels'; the last being sung with such exquisite taste that Mr Morgan was compelled to repeat it." The orchestra was composed of some of the principal London instrumentalists, ably led by Mr Burnett. The oratorio was conducted by Mr Taylor, Mus. Bac., Oxon.

DUBLIN.—Professor Glover's "grand national concert"—says *The Express*—fully realised the anticipations that had been formed concerning it, and we may congratulate the gifted author of *St Patrick at Tara* on the complete success of the entire performance. The concert took place under the immediate patronage of his Grace the Duke of Abercorn and the Right Hon. the Lord Mayor. The selections from Professor Glover's fine oratorio were given by Mrs Scott Fennell, Mr Barton M'Guckin, Mr Crotty, and Mr Richard W. Smith, the choruses being sung by a choir numbering about 500 voices, accompanied by the band of the 2nd (Queen's) Regt., led by Mr Kearns, and the grand organ, at which Mr J. Horan presided. The solos and choruses, without exception, were sung with much ability. The second part of the concert included: "Oh, where's the slave so lowly" (Moore), sung by Mr Crotty; "The harp that once" (Moore), given in Irish by Mrs Scott Fennell; "Norah, the Pride of Kildare," rendered by Mr M'Guckin—this was warmly re-demanded, "Tis a charming girl I love" being substituted; and the duet, "Farewell" (Oberthur), sung by Mrs Scott Fennell and Mr Richard Smith. Mrs Mackey played a solo on the harp, and was loudly applauded. Professor Glover's organ fantasia, introducing "Doth not a meeting," "Love's young dream," and "Patrick's Day," went admirably. Signor Cellini presided at the pianoforte. The concert terminated at a few minutes to eleven o'clock with the "Cruiskeen Lawn," sung by Mr Richard Smith.

LONDON BALLAD CONCERTS.

The last but two of Mr John Boosey's present series of ballad concerts took place on Wednesday. As usual, St James's Hall was quite full, and the audience evidently thoroughly enjoyed the programme provided for them. The lady vocalists were Mesdames Edith Wynne, Patey, Edna Hall, Miss Coyte Turner, and the Misses Carlotta and Antoinette Badia. Mrs Osgood and Mdm Osborne Williams were both suffering from colds, and could not appear. The gentlemen vocalists were Mr Sims Reeves, Mr Edward Lloyd, Mr Maybrick, and Signor Foli. A new song, by Mr Francis Howell, "Twas not a dream" (the poetry by S. P. Howell), was received with great favour, and the singer—Signor Foli—recalled twice. Mdm Patey and Mdm Edith Wynne were both in high favour with the audience, and were recalled after their various songs. Mr Sims Reeves was greeted, as usual, with the heartiest applause, and sang both his songs—"The Reaper and the Flowers" (a new song by Mr Frederic Clay) and Balfe's "When other lips"—with his well-known artistic excellence. The pianist was again Herr Theodor Frantzen, who played a polonaise by Chopin and a "Valse de concert" by Wieniawski. The London Vocal Union gave several of their glees and part-songs with effect, and the concert altogether went off with *éclat*.

Times for Music.

"PARTED."

- "An empty place in the world below,
So little and yet so great;
And I, who have loved my darling so,
Can only weep—and wait.
- "It seems so little; it means so much,
It makes my sad heart ache:
Though I know the gifts of God are such,
They are His to give—and take.
- "I gaze on eyes that give back no glance;
My own seem blind and dim;
I kiss the gold of the shrouding hair,
The brow so pure of sin.
- "Oh, why should I weep? Her work is done;
Her heart has found its rest.
Yet the world is weary to tread alone,
I cannot think it best!
- "Not yet—not yet; while my tears flow on
As though they would never cease,
For I only think of my darling—gone,
And pray for a like release."

"RITA."

MME THERESA SAURET, well known as Theresa Carreño, a pianist and composer for that instrument, has made her *début* as a vocalist at Boston (America), in the part of Zerlina (*Don Giovanni*).

ROYAL ACADEMY OF MUSIC.

(From the "Daily Telegraph.")

The renewed and vigorous life of this institution was again exemplified on Saturday night in St James's Hall, when and where took place another of the series of Students' Orchestral Concerts, under the able direction of Mr Walter Macfarren. We are glad to observe the marked tendency of these concerts to enhance their value, not only as exhibitions of the pupils' skill, which is, of course, their primary object, but also as occasions for the presentation of music not in the common repertory. A doubt can hardly exist that the course thus entered upon is capable of being pursued to a very valuable artistic end, because it is feasible enough to combine a display of acquirements with the performance of works not generally known, and even thereby to secure for it greater heed. This was shown on Saturday night by the presentation of the second part of Handel's *Belshazzar*, an oratorio which, till produced by Mr Barnby some time ago, was practically unknown. On the occasion of its performance at the Albert Hall, we entered somewhat fully into a description of the work; and it will suffice now to state that the second part contains some of Handel's most striking music, both in recitative, song, and chorus. The attempt to render a composition so exacting may appear rash, but only to those who have not estimated the means at Mr Walter Macfarren's command. In the orchestra led by Mr Amor, and made up of past and present pupils, Mr Macfarren has a body of instrumentalists fit for any task; while, as regards some sections of the chorus, nothing could be finer than the mass of young, fresh voices. To expect great things of soloists yet in a state of pupillage would, of course, be unreasonable; but, even in this respect, the conductor is not without means competent to the fit execution of whatever he may undertake. The Handelian selection of Saturday night was, on the whole, well given, some of the choruses producing an admirable effect. Miss Kate Brand as Nitocris, Miss Barkley as Cyrus, Mr Seligmann as Belshazzar, and Mr Gordon Gooch as Daniel, exerted themselves to make the airs equally successful; and if the result presented various degrees of merit, the average was higher than, under the circumstances, we had any right to expect. A special word of praise is due to Mr Gordon Gooch, whose legitimate bass voice and intelligent delivery cannot fail, provided he make the best use of opportunities, to put him high up in the ranks of English singers. Mr Gooch's further progress will be watched with interest, and not a little hope. The novelty of the concert was a MS. Overture in C minor by Miss Oliveria Prescott, whose name is familiar as a composer on these occasions. Miss Prescott found her inspiration in *Tithonus* and has appended to the overture the lines beginning—

"The woods decay—the woods decay and fall;
The vapours weep their burdens to the ground."

Regarded in the light of the poet's thought, or even looked at purely as an exercise of technical skill, the work has features of interest, which encourage high hopes of the young composer's career, while testifying to her present possession of imagination and culture beyond the common. As usual, the Academy pianists had a large share of the programme. Mr Morton played the first movement of Rubinstein's Concerto in D minor, Miss Thurgood that of Beethoven's No. 5, Miss Barton that of Bennett's No. 4, and Mr Matthay was heard in Schumann's interesting Concert Allegro (Op. 134). It is unnecessary to enter upon details with regard to these performances by young artists who have not yet begun a public career. Enough that the impression made was highly favourable, as showing that the Academy is working well with promising material. The playing of Beethoven's violin Romance in G by Miss Gabrielle Vaillant was another pleasing feature. Miss Vaillant will be a valuable recruit in the ranks of our lady violinists. The vocalists were Miss Butterworth, Miss Jessie Jones, and Mr Boutenopp, about all of whom the public know favourable things. Mr Macfarren conducted in his usual able manner. The hall was crowded. We subjoin the programme:—

Overture in C minor (MS.) *Tithonus* (Oliveria Prescott, student); Concerto (first movement), in D minor (Rubinstein)—pianoforte, Mr Morton; Aria, "Pietà, signore" (Stradella)—Miss A. Butterworth; Concerto in E flat (first movement) (Beethoven)—pianoforte, Miss Thurgood; *Belshazzar* (second part) (Handel)—solos by Miss Kate Brand, Miss Barkley, Mr Seligmann, and Mr Gordon Gooch; Concerto in F minor (first movement) (W. S. Bennett)—pianoforte, Miss

Barton; Romance in G (Beethoven)—violin, Miss Gabrielle Vaillant; Concert allegro, in D minor, Op. 134 (Schumann)—pianoforte, Mr Matthay; Aria, "Nasce al bosco" (Handel)—Mr Eugene Boutenopp. Aria, "Hear ye, Israel," Miss Jones, and Chorus, "Be not afraid" *Elijah* (Mendelssohn.)

The next Students' Concert is announced to take place at St James's Hall, on Saturday evening, April 8th, under the direction of Mr Walter Macfarren.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Since my last letter, several interesting concerts have been given in Manchester, and during the present week Mr Carl Rosa has commenced what promises to be a very successful engagement at the Theatre Royal.

The twentieth and last of Mr Hallé's eighteenth annual series of concerts was given last Thursday week, when Verdi's *Requiem* was heard for the first time in Manchester. You have so often given a description of this remarkable work, that I need say nothing about it now; but I am glad to be able to state that a Manchester audience received the work in a manner that would have gratified the most enthusiastic of Verdi's admirers. A considerable amount of perhaps natural anticipatory criticism of an adverse character had been expressed in conversation; but even those who went prepared to doubt the capability of a composer, who was only known by his operas, to succeed in church music, admitted that the *Requiem* was not unworthy to be classed with Rossini's *Stabat Mater* and Gounod's *Messe Solennelle*. The performance of the work was creditable to all concerned; and Mr Hallé had never better reason to be proud of his magnificent band and well-trained choir. The principal singers, Mme Lemmens-Sherrington (who has been singing more splendidly this season than ever), Mme Patey (of whom the same may be said), Mr Lloyd, and Mr Thureley Beale, all distinguished themselves; and Mr Ed. Hecht, the choir-master, deserves a special compliment for the manner in which the choruses were sung.

On the following Tuesday, at the Concert Hall, one of the most delightful concerts of classical chamber music ever given in Manchester attracted a large and appreciative audience. The executants were MM. Hallé, Joachim, and Piatti. Their names and the programme will be sufficient to enable your readers to judge of the character of the concert:—

Trio, pianoforte, violin, and violoncello, in E major—Mozart; Song, "My heart ever faithful"—Bach (violoncello *obbligato*, Signor Piatti); Duet, pianoforte and violin, Sonata in A minor—Schumann; Duet, pianoforte and violoncello, Tema con variazioni, in D—Mendelssohn; Violin solos, (a) Romanza in B flat—Joachim, (b) Sarabande and tambourin—Léclair; Songs, "Mainacht"—Brahms, "Schöne fremde"—Schumann; Grand trio, pianoforte, violin, and violoncello, in C minor—Beethoven.

Miss Sophie Löwe was the only singer.

On Thursday last a very interesting concert was given by the St Cecilia Choral Society, assisted by an orchestra which included the principal members of Mr Hallé's band, with Herr Straus as leader, and Mr Hecht as conductor. I believe if you, or any other competent metropolitan critic, had been present, you would have concurred in the opinion of the local newspapers about the merits of this fine amateur choir. The programme included Bach's cantata, "My spirit was in heaviness," and the third part of Schumann's *Faust*, both of which were given with admirable effect.

On Monday last Mr Rosa's opera company appeared for the first time this season, when a crowded house assembled in the Theatre Royal to hear Hérold's *Zampa*. The opera was supported by Mme Marie Roze, Miss Franklin, Mrs Aynsley Cook, Messrs Nordblom, Aynsley Cook, and Santley. Mr Santley's *Zampa* is assuredly one of the finest impersonations of the modern lyric stage; and the popular baritone, who was enthusiastically received, was admirably supported by the other members of the company. Mr Carl Rosa also received what I believe it is customary to call an ovation; and the overture was encoored. Last night *Faust* was played, with Mdlle Torriani as Marguerite. To-night we shall have *The Lily of Killarney*, with Mr Santley as Danny Mann; and we are all looking forward with great interest to the promised performance of *The Water-Carrier* on Friday evening.

Manchester, March 22nd.

SATURDAY POPULAR CONCERTS.

(From the "Daily Telegraph.")

It was a gala day at St James's Hall on Saturday. Thither flocked the *élite* of musical London, crowding every part, but scarcely needing to strengthen individual interest by the stimulus of numbers. One purpose brought the multitude together, and to it everything else was subordinate. Haydn presented a new quartet to almost unheeding ears; and whatever else was done, alike strange to the immediate object of the gathering, received but scanty notice. We are not going to complain of this. There are times when the public do themselves honour by yielding to the monopoly of an idea, and Saturday was one of them. In proof it is surely enough to state that then Mdme Clara Schumann made her first appearance, after a prolonged absence, caused by illness which, if not serious in itself, compelled retirement from the duties of her profession. It may have been that not a few amateurs despaired of hearing this great artist again. Mdme Schumann has had so extended a career, that circumstances of far less consequence than those to which we have just referred might well supply a reason for bringing it to a close. Her re-appearance, therefore, while a glad event in itself, was doubly prized because for a long time unexpected. To measure the degree of welcome fitly accorded to Mdme Schumann, we need not take into account her actual and present powers. In music, quite as much as in any other department of labour, the successful worker is respected and esteemed after the heyday of life has passed. We English above all—to our credit be it said—cherish grateful recollections of those who have delighted us with their art; and, even had Mdme Schumann returned with impaired faculties, that would have made no difference in the warmth of her reception. Gratitude, springing from memory of past enjoyment, never fails in such a case to invest the artist with a charm which no decay of power can greatly affect. But Mdme Schumann has another claim to our regard. We cannot forget that she bears an illustrious name, and is, in a very special sense, the representative of one whose genius we, as our national manner is, slowly understood, but whom we now gladly rank among the greatest of composers. Very few people are insensible to the power of anything that links them with the great departed. The smallest and, in itself, most worthless relic of the honoured dead becomes, by virtue of its associations, of priceless value, and is handed down from generation to generation with jealous care. This may be due to mere sentiment; but who will say that it is not the product of a feeling which adorns our nature, and deserves respect? No one, therefore, need be ashamed of prizing the return of Mdme Schumann, because she was for years the dear and close companion of a man whom all delight to honour. Schumann, indeed, can scarcely be accounted dead while his intimate associate in art, the vindicator of his genius, and the witness of his triumph, lives; and, in welcoming his widow, we come very near to paying him reverence.

Of the actual reception given to Mdme Schumann on Saturday afternoon, we need not speak at length. Her appearance was the signal for applause at once unanimous, hearty, and prolonged—so prolonged as even to embarrass its object, and so hearty and unanimous that no question of public feeling as regards the artist was possible. In return, Mdme Schumann played Beethoven's Sonata in A major (Op. 101) with a vigour of execution, and a breadth and truth of conception, which left upon the mind a sense of perfect content. Those who visited St James's Hall fearing a more or less marked decay of power were thus speedily reassured, and even the most sanguine may have had a surprise. As far as this one performance allowed us to judge, Mdme Schumann plays now as well as she did at any time during recent years. The old vigour, the old perfection of phrasing, grasp of the composer's meaning, and ability to expound it without obtruding herself, were manifest, and revived a well-remembered pleasure. At the close of her task Mdme Schumann was called and recalled with enthusiasm, the audience apparently not knowing how sufficiently to mark their approval and satisfaction. The other features of the concert may be briefly dismissed. Haydn's Quartet in D minor (Op. 9) is not one of his best; but against whatever shortcoming it presented, could be set the abounding beauty and charm of Beethoven's Septet, admirably played by MM. Straus, Zerbin, Lazarus, Winterbottom, Wendtland, Reynolds, and Piatti. The vocalist was Mdme Cave-Ashton, who sang Mendelssohn's "Charmers" and Sullivan's "The

Distant Shore," which is chiefly remarkable for owing a good deal to other composers than the one whose name it bears. Sir Julius Benedict accompanied.

MR. W. H. HOLMES' "JUBILEE" CONCERTO.

(From the "Graphic.")

Talking of English music, Mr Weist Hill could hardly have presented a more engaging specimen than the charmingly fresh pianoforte concerto of William Henry Holmes, one of the earliest students at our Royal Academy of Music, and, in an artistic sense, one of its greatest benefactors. This concerto was originally composed for the occasion of the "Jubilee" of that honoured institution, but, for some unexplained reason, was not produced at the time. Better late, than not at all, however. We were only too pleased to hear it at the Alexandra Palace, and to welcome a new composition of such distinguished merit from the pen of an English musician, not only a composer of eminence, but an accomplished and masterly executant. Mr Holmes himself undertook the pianoforte part in his concerto; and the performance, both on his side and that of the orchestra, was simply perfect. So thought the audience, as was demonstrated in their frequent and unanimous applause.

The Girl and the Flower.

Music by Dr Phleuk. Published by Messrs Twizler & Co.

What art thou, little Flower?

I do not know.

Thy life may be like mine,

But—is it so?

Thou livest in the air,

And so do I.

And thou art very fair,

And so am I.

Yet—we must die.

Larynx Lodge,
Lozengue Road, Barking.

ANGELICA KAUFFMISTCHER.

ROYAL SOCIETY OF MUSICIANS.—This ancient institution, established for the maintenance of aged and decayed musicians, their widows and orphans, held its 138th anniversary festival on Wednesday night at Willis's Rooms. The Earl of Shrewsbury presided, supported by Colonel Burdett, Professor Macfarren, Mr Arthur Sullivan, Mr Robert Cocks, Mr W. G. Cousins, Mr C. J. Freake, Signor Randegger, Signor Bevnigani, Mr C. L. Gruneisen, Mr Willy, and other gentlemen well known in the musical world. The chairman, after proposing the health of the Queen, a liberal patron of the society, and of the Prince of Wales, who graciously presided two years since, gave the toast of the evening, "Prosperity to the Royal Society of Musicians." It appeared from the report that during last year nearly £3,000 was expended in providing for the maintenance of the widows and orphans, and solacing the declining years of its poorer and less fortunate members. The chairman advocated the claims of the institution with characteristic geniality and feeling, and his appeal was most successful. Professor Macfarren, in an eloquent speech, proposed "The Patrons of Music and the Subscribers to the Society." Mr Stanley Lucas stated that the subscriptions amounted to about £850, including the Earl of Shrewsbury, 50 guineas; executors of the late Mr S. W. Waley, £50; executors of the late Miss Markland, £200; executors of the late Mr Munden, £100; Mr Robert Cocks, £100; and Mr Stroud L. Cocks, £50. An unusual number of ladies graced the festival with their presence, and several eminent artists gave their assistance in the musical arrangements. The vocalists were Miss Adela Vernon, Miss Mary Davies, Miss Enriquez, and Mr Guy. Miss Agnes Zimmermann played two light and graceful compositions, by the late Sir W. S. Bennett, for the pianoforte, and Mr Lazarus gave a clarinet fantasia on airs from Gounod's *Faust*, which was enthusiastically received. The London Vocal Union, numbering ten selected voices from the gentlemen of the Chapel Royal and St Paul's Cathedral, sang, under the direction of Mr F. Walker, an admirable selection of concerted vocal music. The announcement was made that the society's annual performance of Handel's oratorio, *The Messiah*, is fixed for Friday, the 5th of May, at St James's Hall.—*Times*.

CHARLES AUCHESTER.*

(From "The Times," October 4th, 1853.)

(Continued from page 212.)

Charles Auchester is a musical prodigy. He cannot recollect the time when he did not sing. When a boy not yet breeched he falls in love with a young lady's voice, and visits it, and talks to it with a precocity unknown to all but the musical fraternity. The vocal genius becomes the pupil of a Hebrew gentleman, whose management of choruses is a miracle in itself. He leaves his class in order to proceed to Germany, where other Hebrew teachers take him in hand; and he returns from Germany in order to become himself an instructor in his native land. This is the whole story of the book. In the course of his travels he meets with the mighty man of the narrative, the Chevalier Seraphael, whose musical powers correspond with the attributes of Jove, and whose electrical appearances from time to time upon the scene startle the spectator with the force of some miraculous presentation. The action of the narrative is characteristically comprised in a series of musical performances. Conversations proceed from page to page, without any particular aim, object, or result; and, when they cease, we are treated to a concert. In this respect, *Charles Auchester* resembles one of the good old legitimate English operas, in which Mr Braham was wont to talk feebly for a few minutes in order that he might sing magnificently for half an hour. There are at least three or four grand musical entertainments in each of the three volumes; and, truth to say, they are all so like one another that an amateur, or a mere layman, finds it somewhat difficult to detect a difference.

A great fault in these musical performances consists in the tremendous manner in which they are invariably described. Like the rest of the work, the descriptions are fearfully overdone. A concert, such as takes place occasionally at the Hanover Square Rooms, is placed before us with all the solemnity and terrible accessories of Belshazzar's feast. Harken to Mr Auchester as he steps into the room:—

"I shall never forget how we wearied and wondered, and how I, at least, racked myself, writhed and agonized. The door beneath the orchestra was shut, but every instant or two a hand turned the lock outside; one agitated face peeped in, then another, but were immediately withdrawn. I scarcely suppose the perfect silence lasted three minutes; it was like an electrical suspension, and as quickly snapped. The surcharging spleen of the audience began to break in a murmuring, humming, and buzzing from centre to gallery. The confusion of forms and faces became a perfect dream; it dazzled me dizzy [Is this a special communication to the gentleman to whom the book is dedicated?], and I felt quite sick."

The conductor is about to take his seat:—

"A form, gliding light, as if on air, appeared, hovering on the steps at the side of the orchestra. Swift as a beam of morning he sprang up the step, and, with one hand on the balustrade, bowed to the audience. In a moment silence seemed to mantle on the hall."

The pointed fingers of the conductor were pale, "but they grasped the time-stick with an energy like naked nerve." An *allegro* is performed. Not a disturbing sound arose throughout the hall while it was played; but, on the closing chord of the overture, "there burst a deep toll of wonderful applause." The conductor then looked over his shoulder and slightly shook his head:—

"It was enough, and silence reigned as the heavenly symphony of the recitative trembled from those strings surcharged with fire. Here it was as if he whispered 'hush!' for the sobbing *staccato* of the accompaniment I never heard so low; it was silvery, almost awful. The *baton* stirred languidly, as the stem of a wind-swept lily, in those pointed fingers."

After such fatigue the conductor requires refreshment. Charles Auchester hands him a glass of water:—

"Down-gazing, those deep-coloured eyes upon me seemed distant as the stars of heaven; but there was an almost pitying sweetness in his tone as he addressed me. I shall never forget that tone, nor how my eyelids quivered with the longing want to weep. 'It was very refreshing,' he said; 'how much more strengthening is water than wine.'"

The reader will conceive at once that if such writing as this (and

extracts still more thrilling might be given) is thrown away upon a mere Birmingham Festival, it must be with positive dread that the hand would open a work from the same pen based upon the solemn realities of life. Singing in one's natural voice is one thing; but the finest song is spoilt if pitched from first to last in falsetto.

(To be continued.)

MR W. COENEN'S CHAMBER CONCERTS.

Mr W. Coenen has begun a new series of "Chamber Concerts" at St George's Hall. These performances are interesting, because so many compositions, unknown to amateurs generally, are brought forward. Mr Coenen, moreover, is a brilliant pianist, and in the concerted pieces enjoys the co-operation of such skilled executants as Messrs Wiener and Amor (violins); Messrs Zerbini and Daubert (viola and violoncello); and Mr Lazarus (clarinet). At the first concert the programme included a pianoforte trio by M. Camille Saint-Saëns, a pianoforte quartet by Brahms, and a string quartet by Schubert, in G minor, which we do not remember to have heard even at the Monday Popular Concerts. Mr Coenen, besides taking part in the trio and quartet, also played solos by Liszt and Rubinstein—the latter a very trying and difficult study, but mastered with the utmost facility by the clever Dutch artist. The vocalist was Miss Wilhelmina Gips, who sang a Lied by Schumann, and Schubert's "Erl King," accompanied on the pianoforte by Mr Zerbini, who also joined Messrs Wiener, Frank Amor, and Daubert in the quartet of Schubert; a thoroughly good performance, which brought the concert to a conclusion with the best effect. Mr Coenen is an enterprising man and deserves encouragement.—*Graphic*.

Musical Society of London.

COUNCIL.

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Scena (MS.), "Medora," Miss DOLBY ... Henry Smart.
Duet (MS.), Pianoforte and Orchestra; Pianoforte, M. SILAS ... E. Silas.

PART II.

Symphony (The Power of Sound) ... L. Spohr.
Aria, "Rendimi quel cor," Miss DOLBY ... Rossi, A.D. 1686.
Scena, "The morning breaks," Mr SANTLEY (Fair Rosamond) ... John Barnett.
Overture (Die Zauberflöte) ... Mozart.

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CHARLES SALAMAN, Hon. Sec.

MIDLE ROBUX (Madame Matthysens), remembered as a pleasing singer and a charming lady, both at Her Majesty's Theatre and Her Majesty's Opera, died at Paris on the 16th inst.

* Charles Auchester. A Memorial. In 3 vols. (Hurst and Blackett, London, 1853.)

Letters from Eminent Musicians.

No. 10.

FROM BRINLEY RICHARDS.

MY DEAR MISS GODDARD,—You have given me such pleasure this evening by your performance of Bennett's Concerto, that I cannot help writing to say so. Your Sonata on Monday delighted me immensely; but to-night my delight has been increased tenfold. I have no hesitation in saying that the performance of the *Concerto altogether* is the *most perfect* thing I have ever yet listened to.

It is but seldom I feel inclined to go out after a long day's tuition. This week I have broken my rule, and I have been amply rewarded. I now look forward to the Bach evening on Monday. Excuse this clumsily written note; the late hour must be my apology.—Believe me, very truly yours,

BRINLEY RICHARDS.

Wednesday Night, 4, Torrington Street, Russell Square.

—o—
WAIFS.

The Philharmonic Society's first concert took place on Thursday at St James's Hall.

Mlle Luisa Valli, a vocalist (contralto) of high repute in the fashionable world of Paris, has arrived in London.

Messrs Riviere and Hawkes, of Leicester Square, have opened a dépôt for the pianofortes of Decker Brothers, of New York.

Signor Bevigiani has returned to London from Moscow, and has already signed an engagement for next season to conduct the Italian Opera in that famous old Muscovite city.

Miss Gunhild Lassen, a young Swedish vocalist (a soprano), of whom report speaks highly, sang at the dinner given in support of the Society of "Foreigners in Distress."

Miss Lillie Albrecht was the pianist at the Crystal Palace concert yesterday afternoon. The young artist played Thalberg's Andante in D flat and Chopin's Polonaise in C major.

The 138th anniversary festival of the Royal Society of Musicians took place on Wednesday, at Willis's Rooms. The president of the day was the Right Hon. the Earl of Shrewsbury.

Her Royal Highness the Princess of Wales has been graciously pleased to accept a copy of Francis Howell's new song, "Welcome to India," and to convey the expression of her thanks for the same.

Miss Florence Sanders has been playing, at the Alexandra Palace, with her usual success, the last two movements from Beethoven's Concerto in E flat, and the first movement of Sterndale Bennett's Concerto in F minor.

ST PATRICK'S DAY.—Drummer Dewar, aged 17, and one of the fifers of the 1st Battalion, 15th Regiment, at Aldershot, were sentenced to twenty-eight days' confinement in the military prison, by a regimental court-martial; nine drummers to twenty-eight days' confinement to barracks; and five of the band to a lesser punishment, "for playing 'St Patrick's Day in the morning,'" on the 17th inst., through the streets of Aldershot, without permission. Two corporals, who allowed them to take their instruments from their rooms, are to be tried by court-martial.

ALEXANDRA PALACE.—The programme for the ensuing week will be varied from day to day. On Monday and Wednesday Sam Hague's Minstrels, the original Slave Troupe will appear. The comedies this week will be represented by an exceptionally powerful *caste*. On Tuesday next Colman's comedy, *The Heir-at-law*, in which Mr Compton will represent Dr Pangloss, and Mr Lionel Brough, Zekiel. On Thursday Sheridan Knowles' comedy, *The Love Chase*, will be performed, in which Mrs Stirling will personate the Widow Green. On Saturday Handel's oratorio, *Susannah*, will be produced for the first time this century. The Cat, Rabbit and Guinea-Pig show, to be opened to day, will be continued on Monday and Tuesday.

The 70th annual festival of the Society of Friends of Foreigners in Distress was held on Wednesday evening, at the Freemason's Tavern, Baron Hochschild in the chair. There was a very large attendance. The subscriptions amounted to about £3,322, including £100 from Her Majesty, £100 from the Emperor of Austria, £100 from the German Emperor, and £100 from the King of Sweden and Norway. Sir Julius Benedict and Mr W. Ganz had the direction of the musical arrangements. The vocalists who assisted were Madame Liebhart, Fraulein Thekla Fischer, Miss Lelia Bertie, Mlle Gunhild Lassen (from Norway), Mr William Shakespeare, and Signor Gustave Garcia. Miss Josephine Lawrence, Miss Albert, Sir Julius Benedict, and Mr W. Ganz were the instrumentalists.

NORWICH MUSICAL FESTIVAL.—A meeting of the general committee and guarantors of the Norwich Musical Festival was held yesterday at the Shire Hall, Norwich, for the purpose of receiving a report on the financial results of the Festival of September, 1875. The accounts presented showed that the gross receipts of the Festival were £4,042 and the disbursements £3,919. The balance was, however, liable to reduction for a few sundry small claims remaining unsettled. The committee did not recommend that the balance of £123 should be divided among the local charities, but that it should be carried forward to assist in defraying the expenses attendant on preparations for the next Festival.

To Oedipus.



An old man Gray
Was heard to say
He knew the way
To Strathfieldsaye
Whereat his brother
Said You'r another
Which vex'd old Gray
Who pined away
And died next day
(At Strathfieldsaye).

Sphinx.

[Now,—really it is time that some of these enigmas should be more or less unravelled.—D. P.]

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ADAMS, (S.)
A Warrior bold (Bar.)
True Blue (Bar.)
True to the last (Bar.)

ARDITI.
Stirrup Cup (Bar.)
Though Seas between us roar (Bar.)

BALFE.
I'm a merry Zingara.

BARKER (G.)
Irish Emigrant.
Friends of my youth.

BARRI (Odoardo).
Bright Eyes (S.)

BENEDICT.
Eily Mavourneen (T.)
In my wild Mountain Valley (S.)

I'm alone (S.)
It is a charming girl I love (T.)
Moon has raised (duet, T. & B.)
Ditto (as a song, Bar.)

(N.B.—The songs and duets from the "Lily of Killarney" can only be sung in Concert Rooms, but not in Music Halls.)

BENNETT (Sir S.)
Dancing lightly (T.)
Maiden mine (T.)
Stay, my Charmer (T.)
Sunset (T.)

CAMPANA.
Fearless (Bar.)

COMPTON (Miss A.)
At close of Day.
Morning and Evening (S. or C.)

GABRIEL (Virginia).
Clovelly (C.)
She came like a dream (C.)
Sowing and Reaping (C.)
White Dove (S.)

GATTY (A. S.)
The Fishermid (C.)
When green leaves come again (S.)

GOUNOD (Chas.)
Flower song (Le parlait d'amor), C. (*Faust*).
Loving smile of sister kind (Die possente), Bar. (*Faust*).
Soldier's Chorus (*Faust*).
When all was young (Quando a te lieta), C. or Mez. (*Faust*).

S., Soprano; C., Contralto; Mez., Mezzo-Soprano; T., Tenor Bar., Baritone; B., Bass.

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Blind girl's dream (S.)
It was early in the Spring time (S. or Mez.)

LINLEY (G.)
Constance.

LOVER.
Barney o' Hea.

MOLLOY (J. L.)
Little tin soldier (Mez.)
What does Little Birdie say (S.)

NORTON (Hon. Mrs.)
Juanita.

OFFENBACH.
Blue Beard's Lament (*Barbe Bleue*), S.
Legend of Blue Beard (*Barbe Bleue*), T.
O! Love divine (*La Belle Hélène*), S.
The Judgment of Paris (*La Belle Hélène*), S.

REYLOFF.
Over the rolling Sea (Bar.)
Pioneer (Bar.)

RICHARDS (Brinley).
Oh! whisper what thou feelest

SULLIVAN.
Arabian love song (T.)
A weary lot is Thine, fair maid (Bar.)
Distant Shore (S.)
If doughty deeds (Bar.)
I heard the nightingale (T.)
Maiden's story (S.)
Sweethearts (T.)
Tender and True (S.)
Thou'rt passing hence (C. or B.)
Thou art weary (C.)

TOURS (B.)
Snowdrops (S.)
Stars' message (S.)
The Buccaneer (Bar.)
There's light at eventide.
Willie's ship (S.)

WALLACE (W. V.)
Bellringer (Bar.)
Lady's Wish (S.)
Last Good-bye (C.)
Lily Bells (S.)
Pretty things young lovers say (T.)
Sweet Evening Star (S.)
Voices, lingering voices (duet), S. & C.

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